INTRODUCTION. TWARDOWSKI AS A PUPIL AND A TEACHER

Kazimierz Twardowski (Vienna, 1866 – Lwów, 1938) is the founder of the Lvov-Warsaw School with its strong tradition in logic and its scientific approach to philosophy. Twardowski’s unique way of doing philosophy, his method, is of central importance for understanding his impact as a teacher. This method may be called “linguistic phenomenology,” to borrow a phrase from J.L. Austin, taking its starting point in Franz Brentano’s descriptive psychology and using a linguistic approach to philosophical problems. Because the term “phenomenology” is already in use for another tradition, I prefer to call Twardowski’s method a philosophical grammar, a term used by Leibniz for his universal language of thought.¹

This focus on method is also the reason why Twardowski is still of importance for philosophy today. Analytic philosophy in the twentieth century can be characterised by its opposition to psychologism, on the one hand, and its opposition to metaphysics, on the other hand. This is changing now, as questions within the philosophy of mind and metaphysics are raised by philosophers standing in the analytic tradition. Do we need a new method in answering these questions? Analytic philosophers interested in these questions may broaden their view by looking at a philosophical tradition that is “analytic” in a wider sense of the term. We can learn something from Polish logic and philosophy, as Twardowski and his pupils do not have a negative attitude towards analytic metaphysics, and certainly Twardowski himself was not opposed to a psychological approach to questions concerning judgment and intentionality. As I hope to show in the following chapters, we can improve our analytic methods by having some knowledge of Twardowski’s philosophical grammar.

¹ The term is also used by Anton Marty in his work on the philosophy of language (Marty 1908, pp. 67, 83). Cf. (Mulligan 1990).
Twardowski’s parents belonged to the Polish community in Vienna. Vienna at the time was the political and cultural centre of the Austrian-Habsburg Empire. There was a tolerant politics, and people from all corners of the empire came to Vienna. Although the main language was German, a lot of people had Czech, Polish or Hungarian as their mother tongue. The Polish aristocracy played both a political and a cultural role in Vienna, and many of them went to the university. The Twardowski family, Ritter von Ogończyk, and the family of Kazimierz’ mother had played a role in the public life in Poland. Twardowski’s father came to Vienna in 1851 to continue his study in law, and he later became a high official there. The family possessed no property from which it could have some extra income, and when Kazimierz decided to study philosophy rather than law, he did not want to burden the income of his parents.

Twardowski went to the famous Theresianum gymnasium, which he finished in 1885. Obligatory for all gymnasia in Austria were lectures in logic and psychology. The official textbook was Robert Zimmermann’s *Philosophische Propädeutik* (1853). Zimmermann was professor in Prague, and later got a chair in Vienna, where he supported Franz Brentano’s appointment. As a young man he was Bernard Bolzano’s *Herzensjunge*, and the first edition of the book is strongly influenced by Bolzano’s ideas. The second edition that was used at the time Twardowski was a pupil at the gymnasium does not seem to follow Bolzano, and shows influences of J.F. Herbart, a psychologist and philosopher, who also defended a form of logical realism. In the textbook Bolzano is not mentioned, perhaps because Bolzano’s writings were forbidden by Rome and Vienna. Twardowski has always been an acute reader of Bolzano, and the teaching at the Theresianum probably had some influence. One of the teachers there was Alois Höfler, a student of Brentano, but to his regret Twardowski did not get Höfler as a teacher.

As a student, Twardowski was tutor at the house of Count Dzieduszycki, who was politically active and liked to discuss philosophy. Twardowski met Kazimiera Kołodziejska at the house of the count, and married her in 1892. Twardowski had always enjoyed the company of women, and his choice was on a lady who was a good conversationalist, had a cheerful character, and was deeply religious (Brożek 2011, p. 191). The latter aspect of her character might have given some tension with the rather areligious Twardowski, but he never opposed any questions of belief by separating faith and knowledge. Twardowski loved music, and played the piano; there are also some compositions of his hand in the style of Hugo Wolf.²

Twardowski was the youngest of Brentano’s students, and was involved in discussions with other Brentano students, such as Alois Höfler. In private

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² Two songs are edited and recorded in (Jadacki 2005).